

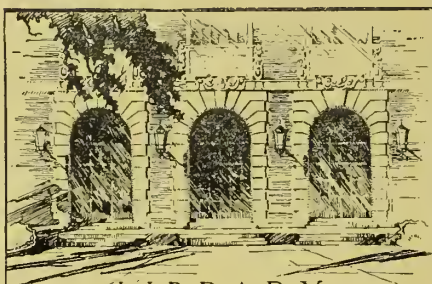
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Early German
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EARLY GERMAN BOOK ILLUSTRATION

by

JESSIE ANNA CARROL.

THESIS FOR THE DEGREE OF BACHELOR OF LIBRARY SCIENCE.

IN THE STATE LIBRARY SCHOOL

in the

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OF Bachelor of Library Science

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C O N T E N T S.

Page.

-INTRODUCTION.-----	1
-MECHANICAL PROCESSES.-----	2
-DEVELOPMENT OF THE BOOK.-----	4
Woodcut initials printed in colors.-----	4
Woodcut illustrations.-----	4
Albrecht Pfister.-----	4
Title page.-----	6
-1470--1500.-----	6
Augsburg.-----	6
Gunter Zainer.-----	6
Jodoc Pflanzmann.-----	8
Johann Bainler.-----	6
Anton Sorg.-----	10
Ulm.-----	11
Johann Zainer.-----	11
Leonhard Holl.-----	12
Conrod Dinkmuth.-----	12
Lubeck.-----	13
Lucas Brandis.-----	13
Cologne.-----	13
Ulrich Zell.-----	13
Heinrich Quental.-----	13
Nuremberg.-----	14
Johann Sensenschmidt.-----	14



Digitized by the Internet Archive
in 2013

<http://archive.org/details/earlygermanbooki00carr>

Strasbourg.-----	14
Knoblochzer.-----	14
Martin Schott.-----	14
Johann Prus.-----	14
Basle.-----	14
Bernhard Pichel.-----	15
Johann Forobeu.-----	15
1486--1600-----	15
Bernhard von Freydenbach.	
Michael Wohlegemuth.	
Sebastian Brandt.-----	18
Albrecht Durer.-----	20
Emperor Maximilian.-----	24
Eurgkmair.-----	26
Lucas Cranach.-----	26
Religious books.-----	27
Hans Schaufelein.	
Hans Eurgkmair.	
Hans Baldung.-----	26
Urs Graf.-----	26
Hans Springinkle.-----	28
Hans Holbein.-----	29
Ambrosius Holbein.-----	32
Little Masters of Germany.-----	33
Albert Altdorfer.-----	33
Hans Schald Felam.-----	33
1600--1850-----	35
17th Century.-----	35

Matthaens Merian.

18th Century. -----36

Miria Sibylle Merian.

Christian Bernard Rode.

Johann Elias Riedinger.

Daniel Chodowiecki.

19th Century. -----37

Moritz Petzsch.

Julius Schnorr von Carolsfeld.

Wilhelm von Kaulbach.

Ludwig Richter.

READING LIST OF EARLY GERMAN BOOK ILLUSTRATION.-----39

LIST OF BOOKS ANALYZED.----- 45

EARLY GERMAN BOOK ILLUSTRATIONS.

The aim of this paper is to cover the period of German book illustration, beginning with the invention of printing in the middle of the fifteenth century, to the advent of modern illustration in the middle of the nineteenth century.

Special attention will be paid to the illustrated books of the latter portion of the fifteenth century and to the first half of the sixteenth century, since this period represents Germany's greatest activity. Never at any time in her later artistic history did she attain so prominent a position as that held in the early days of printing.

The mechanical side, as well as the artistic side of book illustration will be considered, in order to explain some of the processes of making the illustration, to show what mechanical relations should exist between the type and the illustration to make an artistic whole, and what influence the separation of these mechanical processes had upon the degeneration of the book.

The block book of the fifteenth century, caused by the demand for cheap books, was the forerunner of the printed book. At first it consisted of separate word cuts, without explanatory text. In the later block book, the text was added, it was still subordinate to the picture. In the printed book, the reverse was true, the picture being subordinate to the text.

The illustration was used for some time as a decoration rather than an illustration of the subject matter of the book.

In comparing these crude block books with the richly illuminated manuscripts, then at the height of their perfection, it is hard to imagine that they are products of the same period.

Germany had never excelled in the making of these beautiful manuscripts, but as the country of the birth of printing, it seems fitting that they should take the lead in the production of artistic printed books. Here we find printing as an art and decoration reaching a high degree of excellence, the broad and bold lines of the wood cut harmonizing with the heavy Gothic type.

MECHANICAL PROCESS.

The two processes which for the most part have always been used in book illustration are the designs upon wooden blocks or upon metal plates. Many new methods have been introduced, but the principle remains the same.

THE WOOD ENGRAVING, above all other methods of illustration seems the most suitable for the printed page. The design is drawn in reverse upon the wooden block and then either, by the artist himself or the professional formschneider or wood engraver, the parts to represent the lights are carefully hollowed out, leaving the shadows and contour in relief. The projecting portions are covered with printing ink and the block is pressed upon paper until an impression is made.

The design was seldom cut by the artist himself, but was left for the formschneider, whose work required more skill and patience than originality. Few names of engravers have come down to us, but the name of Hans Lützelburger, who so successfully engraved Hans Holbein's designs, may almost take its place among the illustrators of his day. It is interest-

ing to note how much more highly the work of the artist was regarded than that of the engraver. For the illustrations of a book printed in 1542, we learn that the artist received two and a half florins for his work, while the engraver received only four.

As early as 1490 the art of illustration is found to be growing away from the mechanical processes. The artist drew his design upon paper. This was copied upon wood often in an indifferent manner and was frequently cut by still another hand. Because of this poor engraving and the miserable printing these designs received, the names of few really great artists are found among those of the early book illustrators.

COPPER PLATE ENGRAVING.

In making the copper plate engraving, a directly opposite method is employed from that in making the wood cut. The contour and the shadows are hollowed out in the metal plate, having the lighter portions in relief. The entire surface of the plate is inked. Afterwards all of the ink is removed with the exception of that which remains in the cutting. A damp paper is applied, which under the pressure of two cylinders covered with flannel, is crowded into the depressions of the plate and receives the design.

The introduction of the copper plate in the sixteenth century, marked a distinct decline in the decorative side of the book. The fine lines of the copper plate did not harmonize with the heavy type of that period. The mechanical relations, necessary to an artistic book, existing between the surface printed block and the letter press was destroyed by

the different process necessary to the printing of the copper plate.

LITHOGRAPHY.

A new process of engraving, lithography or engraving on stone, was discovered in Germany in the latter part of the eighteenth century. The design is drawn with ink upon a compact lime stone, which is found in Bavaria. Aquafortis is poured over. As a result the stone is lowered, with the exception of the inked lines which are left in relief. This mode of engraving was extremely popular at the time of its invention, but is very seldom used at the present day. Its great advantage lies in the fact that the intervention of a second hand is not necessary for the completion of the design.

DEVELOPMENT OF THE BOOK.

At first the printed book was regarded by its makers as merely a substitute for the manuscript and was made to resemble it as nearly as possible, no attempt being made at any new effect in its decoration. The initial letters were fitted in by the illuminator, in order to make the deception more complete.

The addition of the WOOD CUT INITIAL PRINTED IN COLOURS to represent those illuminated by hand, was the next step in the development of the printed book. The Psalter printed by Faust and Schoeffer at Mainz, in 1457, was especially remarkable for its beautiful colored initials.

The WOOD-CUT ILLUSTRATION was early introduced into the printed book.

ALBRECHT PFISTER of Bamberg was the first printer known to have used wood-cut illustrations in his books.

Boden's Edelstein, printed by him in 1461, is supposed

to be the first book printed with movable type, which was illustrated with wood-cut figures. This book consists of a number of old German fables illustrated with one hundred and one cuts.

Pfister was a wood engraver as well as a printer. His books are noted for their profuse illustrations, rather than for the excellence of the type, which was very crude.

DAS BUCH DER VIER HISTORIEN von Joseph, Daniel, Esther and Judith, with Pfister's name in the colophon, appeared in 1462. This was illustrated with fifty-five cuts, four of which were represented twice and one three times, making sixty-one impressions.

THE COMPLAINT of the WIDOWER against DEATH is not dated, but is considered to have been printed at an earlier date than either of the books previously mentioned. It contains five full page cuts, much larger and bolder than the illustrations found in Pfister's other books. The artist has emphasized in these cuts the futility of mortals attempting to escape the decree of death.

BIBLIA PAUPERUM, was issued in three illustrated editions by Pfister. Two editions were printed in the German language and one was printed in the Latin language.

VIER und ZWANZIG AELTEN and a book on CHRIST'S PASSION have also been ascribed to Pfister, but the wood-cuts do not resemble his work.

The illustrations just described are crude and of little artistic value, but are interesting principally as being examples of the first illustrations used in printed books and as being entirely characteristic of German art at that time. Many of these were colored, since the black and white effect was not yet liked.

The TITLE PAGE was first used in a book printed by Arnold ther Hoermen of Cologne in 1470, but the first artistic title page did not appear in Germany until 1478 in a Calendar printed by Bernardus "pictor", Erhard Potdolt and Petrus Loslein. This page contained twelve lines of verse followed by the date and names of the printers, surrounded by a skilfully designed border. This design was afterwards much used by the printers of Augsburg the city in which wood engravings were first extensively used in printed books. The title page became more and more important, sometimes decorated with a wood-cut illustration, but more often with the printer's device or mark. Those designed by Holbein and Dürer show the great artistic and decorative skill of those artists.

1470--1500.

The formschneiders or wood engravers regarded the spread of printing as an encroachment upon their grounds, because they feared that they could no longer present their work as original designs.

AUGSBURG was one of the chief centers of engraving in the fifteenth century. The most important printers of illustrated books, who were attracted here by the wood engravers were Gunther Zainer, Johann Bamler and Anton Sorg.

ZAINER set up a printing press in Augsburg in 1468. Soon the

wood-cutters united to prevent him from using engravings in his books. Through the influence of the Abbot of S.S. Ulfric and Afra, Melchior de Stanheim, an agreement was reached, by which Zainer was permitted to use engravings in his books, provided they were cut by authorized engravers.

SPECULUM humane salutis and

HISTORIA TROJANA both probably appeared about 1470,

which was before the dispute with the engravers.

The latter was a reprint and contained copies from the old illustrations, with the addition of new designs which were much better executed. The illustrations were poor, being very much inferior to those in the same book issued by Laurens Koster.

LEGENDA AUREA by Jacobus de Voragine, is a German translation bearing the date 1471, was the first dated book with illustrations issued by Zainer. This book contains two hundred and thirty-four biographies with a small cut illustrating each.

DER SPIEGEL der MENSCHLICHEN leben, by Pedericus Zamorensis was published the same year as the Legenda Aurea. Scenes from daily life furnished the illustrations, which were exceptionally good.

DAS GULDIN SPIEL by Ingold appeared in 1472. Seven games are taken as illustrating the seven deadly sins. Many copies have the cuts colored.

BELIAL, illustrated with thirty-two cuts, was also printed in 1472 by Zainer.

The BIBLE in two editions was issued in 1473 and 1477.

Each edition was illustrated with large initial letters which contained small pictures. In the edition of 1477, Zainer, for the first time, added his printer's mark. The same mark is afterwards found in the books of Johann Zainer, a relation and a printer of Ulm.

THE GAME and PLAYE of CHESSE by Jacobus de Cessolin, which is famous as having been printed by William Caxton, was issued in an illustrated German edition by Zainer in 1477.

Gunther Zainer from 1468 to 1478 printed at least one hundred works, twenty of which were fully illustrated. Wood-cut initials and a few wood-cut borders are found in the other works.

Other illustrated books were being issued in Augsburg at the time of Zainer's dispute with the formschneiders. JODOC PFLANZMANN is notice among the earliest printers of Augsburg.

The FIRST ILLUSTRATED GERMAN BIBLE was printed by him in 1470. Each book was headed with a small cut in outline, which in many cases was filled in with colors.

Illustrated German translations of LUCIDARIUS and the SEVEN WISE MASTERS were issued in Augsburg about this time. JOHANN BAMLER is the next Augsburg printer of importance.

He printed from 1472 to 1492.

BELIAL was printed by him in 1473.

The PLENARIUM and the LEGENDA SANCTORUM were printed

the following year. The same cuts which had been used previously by Zainer in these books, appear in Bamler's editions. There was no copyright law at this time, so that it was perfectly legitimate for one printer to borrow illustrations from the books of another. Woodcuts, especially those for the Bible, were frequently exchanged between printers of the same town and even between printers of different countries. This formed a very cheap and easy means of illustrating books.

The SUMMA CONFESSORIUM of Johannes Friburgensis was one of the earliest of the books, for which Bamler furnished a frontispiece. Bamler was a wood engraver as well as a printer.

GOLDENEN HARTEN of Nider, like wise had a frontispiece designed by Bamler.

DAS BUCH von den SIEMEN TODSÜNDEN and den SIEBEN TUGENDEN appeared in three editions from the press of Bamler

The first edition was published in 1474. The illustrator has represented the seven sins and the seven virtues by as many women, who fully armed, carrying shields and banners are riding forth on various animals. The pictures are not of particular interest. The faces of the women resemble each other and the symbolism on the shields and armor is so intricate as to be meaningless.

DAS BUCH DER NATUR, dealing with men, women, animals, trees and plants, was printed in 1475. The pictures for this were more successful than those found in

some of the previous books, since the artist has to deal with familiar, instead of imaginary subjects. DIE KÖNIGSHOFEN chronik von allein Königer und Kaisern was printed by Bamler in 1476.

The HISTORY of the CRUSADES by Pupertus de Sancto Remigio, published in 1462 was the last book of importance issued by Bamler. The most noteworthy illustration was a large cut of the Pope, attended by a young Cardinal, preaching to some pilgrims. A number of the smaller cuts are also good.

ANTON LORG issued his first dated book with illustrations, four years after Bamler had set up his press in Augsburg. DAS BUCH der KINDHEIT UNSERES HERREN bears the date, 1476, A GERMAN BIBLE was printed by Anton Sorg, in 1477, which contained many of the cuts, which had illustrated the first German Bible, issued by Pflanzmann in 1470. DAS BUCHLEIN das der heisset der sele trost contains the first illustrations to the ten commandments.

DIE PASSION nach dem texte der vier Evangelisten was issued in 1480

THE TRAVELS OF MANDEVILLE was printed the succeeding year, in its first German translation. Both of the above mentioned books contained a number of wood-cuts.

The ACCOUNT of the COUNCIL of CONSTANCE by Peichenthal was Bamler's most elaborate work. This book contained over eleven hundred cuts representing the arms of the dignitaries present and the chief events

taking place. It is interesting not so much for its historical value as for its heraldic devices.

Peter Berger, Johann Schobesser, Hans Schauer, Lucas Zeiffenmaier and Hans Schoensperger were the most important, among the many printers of illustrated books in Augsburg after 1480.

ERHARD RATDOLT has already been mentioned as the first printer to introduce the ornamental title page.

The greatest number of the popular illustrated books were first issued at Augsburg. The cuts show great variety and originality and may be taken as typical of German book illustration of that time.

In ULM, as in Augsburg many wood engravers were engaged in work before the invention of printing, so the printer had plenty of material at hand for producing illustrated books. Johann Zainer, Leonhard Holl, and Conrad Dinkmuth were the printers of most note found in Ulm.

JOHANN ZAINER, a relation of Gunther Zainer of Augsburg, is one of the first printers of illustrated books.

DE CLAPIS MULIERIFUS by Boccaccio, a book which found great favor with the illustrators at that time was the first illustrated book issued by Johann Zainer, also the first illustrated book known to have been printed in Ulm. The book bears the date 1473. It contains many large initials with appended borders, which were very decorative and somewhat superior to those contained in the books of Augsburg issued at this time. The borders are pictorial as well as

decorative. In the border on the first page is found Eve offering Adam the apple from the forbidden tree. The initial letter S is formed by the serpent twisted among the branches in which the seven deadly sins are represented by emblems.

The LIFE AND FABLES of Aesop, illustrated with two hundred wood-cuts was the most important work of Zainer. Eleven editions of this book appeared in Germany within a few years, but for the most part, the illustrations were inferior to those of the first edition. The illustrations for the fable of the King Stork, the Huntsman and the Sower and the birds, are especially good.

The type used by Zainer was smaller than that found in the Augsburg books and his initials were not so heavy.

LEONHARD HOLL printed an edition of Ptolemy's COSMOGRAPHIA in 1482. This book contained some very elaborate initial letters and the first wood-cut map.

DAS BUCH DER WEISHEIT DER ALTEN menschen von anbeginn der welt, a book of fables, which afterwards appeared in many editions, was issued in 1483. The illustrations were not so good as those in Johann Zainer's edition of Aesop.

CONRAD DINKMUTH was another important printer of Ulm.

DER SEELENWARZGARTEN was issued by him in 1483 in its first illustrated edition.

Die SCHWÄBISCHER CHRONIK by Thomas Sirar, in an illustrated edition, was printed by Dinkmuth in 1486.

The EUNICHUS of Terence appeared the same year. It contains fourteen wood-cuts, five inches by seven inches in size, which are fairly representative of the work done at Ulm at this time.

LUBECK.

LUCAS BRANDIS was the first printer of note in Lubeck.

RUDIMENTA NOVICIORUM, "an epitome of history sacred and profane during the six ages of the world" was printed by Brandis in 1475. At the beginning of the history are placed ten pages of cuts, representing the history of the world from the creation down^{to} the life of Christ. An elaborate border of three inches surrounds the first page. Many wood-cut initials and illustrations are introduced into the text. This was the first book printed by Brandis and it was never equalled by his later attempts.

COLOGNE also became noted as one of the centers for the printing of early illustrated books. Zell and Heinrich Quental printed illustrated books there.

ULRICH ZELL was the most important printer. HOROLOGIUM DEVOTIONIS with thirty-six cuts representing the life of Christ was printed by him at Cologne in 1470.

FASCICULUS TEMPORUM was issued in ten editions by various printers of Cologne. The cuts illustrate the nativity, the Crucifixion, and Christ in glory.

To HEINRICH QUENTAL is ascribed the printing of a BIBLE in two large volumes, which appeared about 1480, since the type and borders used in this are found in other books printed by him. There are one hundred twenty

cuts in all, thirty-three illustrating the life of Moses, which are very skilfully done. They were very popular some being used by Anthoni Koburger of Nuremberg in a Bible printed by him in 1483. The same cuts are found in many other editions of the Bible for some time and were even used by Holbein in preparing his designs for the Old testament printed by Adam Petri at Basle in 1523.

The NUREMBERG printers issued many illustrated books at an early date. Johann Sensenschmidt issued an illustrated German

Bible in 1472. There is nothing distinctive about the cuts for this Bible with the exception that the illustrations were almost entirely contained in the initial letters.

The early Nuremberg illustrators were characterized by their exaggeration and grotesqueness.

STRASBURG was somewhat later in issuing illustrated books than the neighboring cities.

KNOBLOCHZER printed the first illustrated book in 1741.

MARTIN SCHOTT and JOHANN PRÜSS issued a number of illustrated books after 1480. The wood cuts were usually taken from the Augsburg books, so present no new features.

DAS BUCH DER HEILIGEN DREI KÖNIGE by Johannes Hildes-
berniensis printed by Prüs contained original illustrations of some merit.

BASLE cannot be ranked among the earliest of the German cities, as issuing illustrated books, but it soon took a deservedly high rank as one of the great book markets of Germany.

BERNHARD RICHEL was one of the earliest printers of illustrated books at Basle.

JOHANN FROBEN, the famous printer set up his press in 1491, but the books issued by him cannot be considered among the earliest illustrated books of Germany.

THE LETTER OF COLUMBUS, describing the West Indies, dated 1494, contains the most interesting of the early illustrations found in the books of Basle. The title page represents Columbus's first interview with the natives of the New World.

After 1460, as has been stated, the printing of the book and the illustration of the book were not so closely allied. Beauty was sacrificed to cheapness.

Up to this time the illustration was made in outline, with little attempt at shading. No cross hatching was used.

1486--1600.

The second period into which German illustration may be divided dates from 1486.

BREYDENBACH made that year remarkable by the publication of the account of his JOURNEY to JERUSALEM. This claims the distinction of being illustrated by an artist of some merit. Up to this time, the wood-cuts found in the various illustrated books were of a poor quality and not always in harmony with the subject.

Breydenbach was accompanied on his pilgrimage by the painter, Erhard Peuwick, who was to illustrate the work.

The book was issued in 1486. Although it was

printed with Schoeffer's type, Peuwick is usually considered as its publisher, on account of the active part taken by him in the work. The text was Latin, beautifully printed upon vellum. The title page surpassed anything of the kind which had appeared. The figure of a woman personifying the town of Mentz, occupies the center of the design, the shield of Dreydenbach and his two distinguished friends, the Count of Sohns and Sir Philip de Bicken, being placed on either side. A beautiful P at the beginning of the dedication, which was to the Archbishop of Mentz and a small M, in the preface are the only printed initials in the book, the remainder being left for the illuminator. Many figures of the different peoples visited are faithfully represented. Also various strange animals appear in its pages. Seven large maps or rather panoramas are a feature of the book, the largest a map of Venice measuring five feet in length.

A German edition of this work now issued in 1468, which attained such great popularity, that during the next ten years, six different editions appeared in Germany, besides various translations.

MICHAEL WOHLGEMUTH illustrated many of the books of Nuremberg.

This artist is interesting not only in connection with Anthoni Kohnbeger, the prince of book sellers, but also as the founder of the Nuremberg school and as the Master of Albrecht Dürer.

Stephan's Schatzbehalter and Hartman Schedil's Liber chronicarum are the two books of most importance illustrated by Wohlgemuth, known as the Nuremberg chronicle.

Neither of these books can be compared in artistic merit with the book, which has just been described. Freydenbach's Pilgrimage to Jerusalem.

THE SCHATZKAMMER was printed by Kolbinger in 1491. It contains nearly one hundred large cuts. Besides those by Wohlgemuth, it probably contains some by Freydenwurff and Dürer, who were pupils of Woh^lgemuth. Many of the cuts are excellent, showing great vigor and freedom. Decided advancement is found over the method employed a few years earlier. The simple line of the early book is no longer found, but many interlaced strokes representing the shadows.

THE NUERNBERG CHRONICLE was published in 1493. It is learned from the Colophon that there are twenty-two hundred designs by Wohlgemuth and Freydenwurff, which is probably a greater number than is contained in any single volume which has ever been published.

The book is a general history, beginning with the creation of the world and coming down to the time of Maximilian, divided into seven great epochs or ages. The genealogies of important historical characters is a special feature of the book. The genealogy of Christ is represented as beginning with Adam. These cuts are frequently very decorative, the successive representatives being linked together with branches and foliage, which are carried out to form the ornamental borders. Many portraits are included in this interesting book, some of which are used repeatedly under different names. The artist has also been equal

to the task of drawing maps of such places as Troy, but the maps of places with which the artist is familiar are authoritative.

AN ODE ON SEIALDUS, published in 1496 by Conrad Celtes, a printer of Nuremberg, contains a frontispiece designed by Wollgemuth.

The COMEDIES OF HROPSWITHA, which were published by the same printer in 1501 were illustrated by Wollgemuth or by some of his scholars. This last named work consists of a series of religious plays written by a nun of the tenth century. The plays themselves are not interesting and the illustrations are not above the average, the best being the second frontispiece, in which Hroswitha, holding her comedies, is represented as being presented by her abbess to the Emperor.

QUATUOR LIBRI AMORUM published by Celtes in 1502, was also illustrated by Wollgemuth and his pupils.

SEBASTIAN BRANDT was first heard of in 1494 as the author of Das Narrenschiff or Ship of fools, which was adorned with one hundred and fourteen wood-cuts by his own hand. Many of the illustrations, which are not lacking in originality or boldness are excellent. Almost every class and profession of life is satirized and represented in various forms of caricature, in this great ship of the world. Even the book lover does not escape. Surrounded by his books, he is represented as saying, "I have the first place among fools. I possess heaps of volumes that I rarely open. If I read them I forget them and I am no wiser." Each wood-cut is

characterized by a metrical explanation written by the author. As one of the first humorous works of the fifteenth century, the Narrenschiff immediately gained an immense popularity and many imitations soon appeared in Germany and other countries of Europe.

IN LAUDEM VIRGINIS MARIAE, a volume of poems illustrated with fourteen cuts was printed in 1494, the same year which marked the appearance of the Narrenschiff.

De origine et conservatione bonarum et laude civitatis Hierosolymae, with two wood-cuts and Passio Sancti with fifteen were issued during the two succeeding years, the latter being printed by Michael Furter. The illustrations in these books lack the artistic merit of those of the Narrenschiff.

MARIA CARMINA and

The Revelation to St. Methodius in prison, two books by Brandt were printed in Basle. The last named book contains fifty-five illustrations.

After 1500 Brandt is found in Strassburg, where his books were printed by Johann Gruninger, who had already issued an edition of his Narrenschiff and Maria Carmina, an illustrated edition of Terence and an edition of Horace with six hundred cuts. In 1501 Gruninger produced an illustrated Boethius.

HEILIGENLEBENS with illustrations by Brandt was published in 1502.

A VIRGIL printed by Gruninger in 1502 contained many cuts designed by Brandt. The illustrations were deeply imbued with the old Gothic spirit. They are delightfully quaint, but full of vivacity and spirit.

Figure. Which the artist might have met in the street of Basle of that day mingle with his divinities. The wooden buildings around him furnish hints for his ideal Troy and Rome.

Under ALBRECHT DÜRER the art of wood engraving rises to perfection, although still retaining its simplicity up to this time we find inferior designs made by unskilled workmen, but by Durer the mechanical craft is raised to the dignity of an art, being enriched by his vigor and imagination. Durer was educated for a gold-smith and his love of detail never left him. It has been said that he drew plants as though illustrating a work on botany and expressed the forms and cleavage of rocks in a manner that would delight a geologist. In all his pictures we find the same attention paid to small details.

In the number of his attainments, Durer has been compared with Leonardo da Vinci, but it lies within the province of this paper to speak only of that branch of his art as it affects the illustration of books. Although commonly considered as a prolific illustrator of books, in reality only three or four books were illustrated by him, the remainder were in the nature of portfolios of engravings.

The Apocalypse, the result of Durer's deep religious feeling, the two series representing the Passion of Christ and the Life of the Virgin, containing many charming scenes of domestic life, will always remain as examples of high art in wood engraving.

The APOCALYPSE appeared in two editions in 1498. The first edition consists of the picture alone. The second

edition consisted of the pictures with the addition of the text. This piece of work surpassed anything of the kind which had appeared and marks a new epoch in engraving. The plan for this had been fermenting in the head of the artist for some time. As early as 1495, a sketch had been made for the Babylonian woman, which forms one of the series. The Apocalypse was printed by Durer himself and contains fifteen woodcuts.

The FOUR RIDERS is the boldest and most powerful in conception in the series. Three armed riders dressed in the costumes of the day, on miserable old horses, have set forth to seek vengeance. Death a gruesome figure, is the fourth rider. In the back ground yawns the mouth of the dragon Hell. On the right stand the fourth part of men who shall be slain. These are represented by people prominent at that day.

The LOOSING OF THE FOUR ANGELS, which are bound in the great river Euphrates, by the angel of the sixth trumpet, is considered the most able of the series next to the four riders. The mission of the four angels is the destruction of the third part of men. No one is spared from the sword, pope and peasants fall side by side.

The BABYLONIAN WOMAN which forms the fourteenth cut was a favorite subject for engravers at that time. Durer represents her as an evil looking woman seated upon a dragon with seven heads,

holding the cup of abomination in her right hand. She is surrounded by a group of people, some staring with horror and some with indifference, but a monk alone bows in obeisance to her. Above an angel, pointing to a city in flames, cries, "Babylon the great is fallen". Another angel is represented casting a mill stone into the sea and crying, "Thus with violence shall that great city Babylon be thrown down". On the left the "Word of God" rides forth on a white horse followed by a heavenly throng and to establish the New Kingdom. This picture especially shows how great a sympathizer the artist was with the movement of the reformation.

The "GLOPY OF THE LAMB" is the only pleasant picture in the series.

In a third edition of the Apocalypse which appeared in 1511, the Virgin, seated upon a crescent moon, with a crown of twelve stars upon her head, is introduced into the title page.

In 1411 appeared three great works by Dürer, the two series of the Passion and the Life of the Virgin Mary. With these, as with the Apocalypse, the text did not appear until a later edition.

The LIFE OF THE VIRGIN abounds in many illustrations of domestic life in the burgher homes of that day. It is masterly in composition throughout and contains some of Dürer's best work. The title page portrays the Virgin seated upon a rich cushion, resting upon

clouds and the crescent moon. This picture is especially fine in treatment and would be remarkable in any age. The betrothed of the Virgin is probably the best known of the series, on account of the numerous copies and reproductions of it that exist in various forms. The Virgin is dressed as a Nuremberg bride of the fifteenth century. Although the cuts of this series were not published until 1511, sixteen of the twenty cuts of the series were finished when Dürer went to Venice in 1505.

The GREAT PASSION appeared also in copper in single sheets but the only edition published in book form was in wood. The series shows the great ability of the artist, at the same time the cuts are very unequal, both in design and execution and for that reason it is supposed that some of them are the work of another hand than Dürer's.

The title page which is often given as an example of Dürer's work represents a scoffing soldier offering a reed as a mock ³septer to the Savior. The agony and humiliation expressed in the face of the one and the mockery in the other are sharply contrasted.

The LITTLE PASSION consists of thirty seven wood-cuts of which two editions appeared in 1511 in Nuremberg.

The PRAYERBOOK OF MAXIMILIAN illustrated by Dürer appeared in 1514. These drawings have been severely criticised, because he allowed his fantastic humor full play in such a place. In the forty-three borders, are

found subjects from scripture and mythology linked together with flower tendrils mingled with landscapes, animals and insects. The text was composed for the special use of Maximilian and given to Dürer to illustrate. Only three copies are known to exist, one in the British Museum, one in the Vienna library and one in the Munich library. The latter was the copy originally intended for the Emperor's use.

The importance of Dürer as far as regards book illustration, lies in the revolution made by him in the methods of wood cutting of that day. Although he did not cut his own blocks, his designs were set forth so clearly that the execution was made easy for the formschneider.

Wood engraving reached its highest degree of popularity in Germany during the first part of the sixteenth century, partly because of its use in the literature of the reformation and partly because of the encouragement given it by the Emperor Maximilian.

After Dürer were found the names of such distinguished artists as Hans Burgkmair, Hans Schaufelein, Hans Paldieng Grün, Hans Springinklee, Lucas Cranach, Albrecht Altdorfer, Hans Sebald Beham and Hans Holbein.

The EMPEROR MAXIMILIAN had even a greater influence on the art of book illustration than Dürer, on account of the great work which he caused to be undertaken. The *Theuerdank*, the *Weiss-Kunig* and the *Freydal*.

The *THEUERDANK* was the only one of the three which was completed. It is an allegorical poem composed by Melchior Pfintzing in honor of the marriage of Maximilian and Mary of Burgundy. Both the type and

illustrations are very decorative and elaborate. A special font of type, which was Gothic in style was designed and cast by Jost Diennecker of Antwerp. On account of the many flourishes which the designer has added to his letters, the Theuerdank has been considered as a late type of the block book, but further investigation shows that it was printed from movable type. The one hundred and eighteen designs for this monumental work were made by Hans Schaufelein and engraved by Jost Necker. Each cut measures six and one half inches high by five and one half inches broad. They are very effective and picturesque in style although not far above the work found in the books of that time.

This work, completed in 1517 after five years of work by the artists and printers, was designed for the friends of the Emperor. It was printed upon vellum, which greatly added to the merits of the type and engraving.

Der WEISS-KUNIG was an autobiographical work designed by Maximilian for his own glory. The wood-cuts for this, larger and finer than those of the Theuerdank, were designed by Hans Burgkmair, a celebrated artist of Augsburg. They illustrate events in the life of the Emperor, showing his knowledge of almost every science, craft and sport. Among the designs is included a genealogy of the Emperor, showing his descent from the saints. The Emperor's death in 1519 left the work unfinished and not until 1775 were the blocks and

types used in printing the fragments of this great work.

PREYDAL met the same fate as Der Weist-Kunig, it was left unfinished, although begun in 1502.

TRIUMPH OF MAXIMILIAN which was not published until 1796 contained one-hundred and thirty-five designs by Burgkmair. Schaufelein, after the death of Maximilian in 1519, illustrated books for the Augsburg printers; Miller, Hans Otmar, Grimm, the Jünger Schoensperger and Wirsung.

BURGKMAIR illustrated for the printer Grimm,

PREPARCH'S De Remedis utriusque fortunæ. The book was not published however, until 1532, being delayed by the death of Grimm. There are two hundred and thirty-nine designs by Burgkmair many of which are among his best work. Some of these designs also appeared in an edition of Cicero De Senectute.

LUCAS CRANACH was a celebrated artist and contemporary of Dürer but his style was in no way influenced by this great master. His figures are stiff and show a lack of refinement and little love for beauty.

DAS WITTENBERGER HILIGSTHUMBUCH of 1509 now illustrated by him.

THE PASSIONAL CHRISTI AND ANTICHRISTI published by Johannes Grunenberg at Wittenberg in 1521, contains twenty-six wood-cuts by the same artist, in which the life of Christ is contrasted with that of the reigning Pope. One of the illustrations represents Christ riding into Jerusalem upon an ass, while the

Pope in great magnificence enters Rome upon a highly caparisoned steed, followed by a crowd of dignitaries whose evil faces are in strong contrast to the the gentle countenances of the followers of Christ. The title which consists of a tablet inscribed with the title placed upon a delicately veined leaf, is the most artistic device of the entire book.

Cranach was a personal friend of Martin Luther. He gave freely of his talent to the new religion, illustrating many pamphlets for the reformer.

LUTHER'S TRANSLATION of the NEW TESTAMENT was illustrated by Cranach. Even here the artist does not refrain from attacking the Roman church.

RELIGIOUS BOOKS.

The literature of this time was greatly influenced by the ^{re}formation. The books were filled with wood-cuts caricaturing the ecclesiastical dignitaries. The great demand for translations of the Bible kept the illustrators busy.

LUTHER'S TRANSLATION OF THE BIBLE appeared in frequent editions in Wittenberg.

NOVUM B. MARIAE VIRGINIS PSALTERIUM printed in 1492 by the monks at Tzenna near Wittenberg was one of the prettiest of the early books of this character. The borders are very beautiful.

Hans Schaufelein and Hans Burgkmair ^{ed} both illustrated books of this character.

SCHAUFELEIN illustrated,

VIA FELICITATIS, a German prayer-book with thirty

cuts in 1513.

BURGKMAIR illustrated,

DAS LEIDEN CHRISTI published by Schoensperger at
Augsburg in 1515.

DEVOTISSIMAE MEDITATIONES de vita beneficiis et
passione Jesu Christi, printed by Grimm also
contains designs by Burgkmair. Both books
are rich in architectural and floral borders.

Title page borders became common in the reformation
literature already referred to, but these seldom exhibited
any artistic beauty.

HANS BALDUNG GRÜN of Strasburg, a pupil of Dürer furnished
designs for the illustrated books of Hans Gruninger and
Martin Flach. His work was greatly influenced by that
of his master, but his figures are frequently ugly and
fantastic.

URS GRAF was an important book illustrator in Strasburg.

A PASSION OF CHRIST illustrated by Graf was published in
1506 by Johann Knochblouch.

A LIFE OF CHRIST appeared two years later also illustrat-
ed by Graf.

Some of the best work of this artist is found in the
illustrated books of Basle.

HANS SPRINGINKLEE was another pupil of Dürer. HOPTULUS ANIMAE
a popular book of devotions, printed by Kohlerger in
1516 was illustrated by him. The title page con-
tains a beautiful Madonna seated upon a crescent
moon.

Springinklee illustrated books both for this printer and

for Peypus after Koburger's death.

With HANS HOLBEIN, book illustration reaches its zenith, as does also the mechanical part of the art. Hans Lützelburger, who cut the designs of Holbein was almost equal to his master in the perfection of his line.

Although a much greater artist than Dürer, Holbein is not so truly representative of German art as Dürer. His work may almost be considered as marking the beginning of modern art.

It seems especially fitting that Holbein, who was destined to be Germany's greatest artist, should be born in Augsburg, which at that time (1497) was one of the chief centers of culture and refinement and of artistic and commercial activity. When a boy of thirteen, Holbein began to try his hand at wood engraving and soon became quite skilfull. Little of note however was accomplished by him until after his removal to Basle in 1515. Basle was at that time the home of many artists, scholars and printers. It was said by a writer of that time that in the whole town there was not a house which did not contain a learned or celebrated man. Naturally in such a city there was a great demand for literature and Holbein soon found occupation in making illustrations, title pages and designing initials for the printers. His work first appeared in the books of Froben.

To this period some of his most important work is ascribed, the eighty-three pen and ink drawings for the Praise of Folly of Erasmus, the wood-cuts for his famous Dance of Death and his Bible pictures.

THE PRAISE OF FOLLY contains some of Holbein's best work.

Holbein obtained a copy of it and in the wide margins introduced many little pen and ink sketches. Through this work, he obtained the friendship of the great Erasmus. Later editions were printed with these cuts, which gained for the book an added popularity. The Praise of Folly passed through twenty-seven editions during the life time of the author, for which Holbein deserves an equal share of popularity. The drawings show the artist's genius for satire and caricature, his knowledge of Latin and Greek and his ability to construe the mythological expressions in which the book abounds.

THE DANCE OF DEATH pictures are the most noted of all

Holbein's drawings and also best show Hans Lützelburger's great skill in interpreting the artist's meaning. This subject had been treated by many artists but none with so much originality and success as Holbein. In all, the grim skeleton Death appears when least expected or desired.

The series begins with the sentence of death pronounced in Paradise and ends with the Last Judgment. Almost every class is represented. Death fills the bowl for a King. The Queen in her daily walk is overtaken by Death in the guise of a woman. The cardinal, the bishop, the abbott are alike visited by Death. The knight finds his armor of no avail, nor the miser his riches. The peddler with his

basket and the waggoner with his wine cart are surprised by the grim visitor. The Duchesse as well as the poor woman, cannot escape. Even the little child is dragged from the helpless mother. The whole series is concluded by the arms of Death, consisting of a death's head, surrounded by an hour glass above two dead hands holding stones. On either side are the figures of a man and woman, supposed to represent Holbein and his wife.

This series obtained great popularity. It appeared in many imperfect editions. The first complete edition was published in Lyons in 1538, while Holbein was in England.

THE ALPHABET OF DEATH by Holbein is equally famous. The same power and genius is shown in these diminutive master pieces as in the larger series, the Dance of Death. Holbein clearly sympathized with the movement of the Reformation, judging from his keen satire of the ecclesiastical dignitaries in these pictures.

THE BIBLE illustrations by Holbein were also very popular and appeared with the text in several different languages. The artist faithfully adheres to the text he has to illustrate, bringing out every important point and yet avoiding every superfluity. The reprint of Luther's Translation of the New Testament, which was published in 1522 by Adam Petri was furnished with a title page by Holbein.

A New Issue of the Large Edition was published by Petri the following year (1523) together with a German Translation of the New Testament in octavo, for which Holbein furnished the illustrations.

A Reprint of Luther's Translation of the Old Testament was also published in 1523 by Petri. The initial letters and many of the cuts were designed by Holbein.

A German Edition of the New Testament printed by Thomas Wolff was illustrated by Holbein. The title page with its many small figures was engraved by Hans Lützelburger, again illustrating the skill of that engraver in almost exactly reproducing the artist's design.

Holbein illustrated for no less than five printers at Basle, Johann Froben, Andreas Cratander, Valentine Curio, Palma Rebel and Adam Petri and for Christopher Froschouer of Zurich. His illustrations are also found in French and English books.

An APOCALYPSE with twenty-one wood-cuts by Holbein, published in 1523 by Thomas Wolff is especially interesting on account of Dürer's previous treatment of this subject.

AMBROSIUS HOLBEIN, a brother of Hans Holbein also illustrated a few books.

UTOPIA of More was published by Froben in 1518, for which Ambrosius furnished the drawings.

AULUS GELLIUS published by Cratander in 1519 contains

illustrations by Ambrosius, which are almost equal to the work of his brother.

The LITTLE MASTERS of GERMANY, a coterie of artists, had a great influence on German art directly after Dürer, who is their reputed Master. But two of these are known to have illustrated books. Albert Aldorfer and Hans Sebald Beham.

ALTDORFER was one of the most important and original of Dürer's followers. His quaint and fantastic designs after possess a peculiar charm. As in Dürer's, his drawings show the same love of nature in all her minute details.

HANS SEBALD BEHAM was the most important of the Little Masters of Germany. His illustrations are found in many of the books from the Nuremberg printers. His drawings show the same indifference to grace and beauty of the human figure as is noted in Altdorfer's.

A Series of Biblical Cuts, which surpassed in popularity those designed by Holbein were designed by Beham. They were used afterwards as illustrations for the Coverdale Bible.

DAS BALSTUM with seventy-five small cuts designed by him was printed by Hans Wandereisen in 1562. The illustrations are of a satirical nature and are interesting as showing the dresses of all the orders and degrees of the Church of Rome.

ANNALS OF THE WORLD, printed in 1534, contains many designs, to which Beham contributed eighty.

These cuts illustrate scenes from the Old testament. Nine editions of this book appeared before 1570.

The demand for illustrated books decreed in Germany about the middle of the sixteenth century (Basle and Zurich continued to issued books of high standard until a later date) and from that time there was marked decline in the mechanical and the artistic merits of the book. By the end of the century, the followers of Dürer had lost their individuality and many of the German artists had gone to Italy and to England.

1600--1850

17th CENTURY

The books of the seventeenth century were furnished with elaborate headings, initials and tail pieces, but they lacked the design and beauty of those of the sixteenth century.

MATTHEUS MERIAN of Basle, an artist who flourished in the sixteenth century, is especially interesting because of his merit at a time when so little of any value was issued from the printing presses of Germany.

BIBLE STORIES were illustrated by him.

ZEILLER'S TOPOGRAPHIAE of twenty volumes contains his most important drawings. There are hundreds of plates of castles, cities, towns and villages of Germany and France, which are valuable as specimens of simple art and for their historical interest.

18th CENTURY.

MIRIA SIBYLLE MERIAN assisted by her daughter, illustrated many botanical and entomological books at the beginning of the eighteenth century.

METAMORPHESES insectorum Surinam ensium, was published by her in 1705. It contained numbers of large plates of South American insects in different stages of development.

A BOOK ON CATERPILLARS, their nourishment and changes, is from the hand of the same artist. Her work is distinguished for being particularly accurate.

It is necessary to mention two other artists of the eighteenth century, Christian Bernard Rode and Johann Elias Riedinger, before considering the work of Daniel Chodowiecki.

RODE'S name is principally connected with GELLERT'S FABLES.

RIEDINGER'S delineation of animals, especially wild ones, is unsurpassed for accuracy and fidelity to nature. His work is found for the most part in the books of Ulm.

DANIEL CHODOWIECKI marks a new epoch of book illustration in Germany in the latter half of the eighteenth century.

He was born in Danzig and worked in his father's apothecary shop at an early age, where he made numerous designs upon the boxes. His drawings show great originality and cleverness. From 1758 to 1794 there were few contemporary writers whose books were not illustrated by him; Göthe, Lessing, Gellert, Gessner, Lavater and Schiller in his own country, Pousseau, Diderot, Voltaire, Leumarchis, in France, Goldsmith, Richardson, Sterne and Smollett in England. His illustrations for Shakspeare were

Considering the great number of illustrations designed by this artist, their merit is remarkable.

19th CENTURY.

At the beginning of the nineteenth century, several artists of merit are found illustrating books; Moritz Retzsch, Julius Schnorr von Carols^Sfeld, Wilhelm von Kaulbach and Ludwig Richter.

Mortiz Retzsch is one of the earliest of the nineteenth century illustrators. He is especially fortunate in his designs for romantic subjects.

GÖTHE'S FAUST printed in 1812, contains some of his best known work.

SCHILLER'S works were illustrated by Retzsch for Cotta.

SHAKSPERE'S works were also illustrated by this prolific book illustrator.

JULIUS SCHNORR von CAROL^SSFELD illustrated an edition of the Nibelungenlied for Cotta.

Die Bibel in Bildern, with two hundred and forty woodcuts is the work which has made his name famous.

WILHELM von KAULBACH show^S great originality and technical skill in his work.

GÖTHE'S HEINRICHE FUCHS contains his best known illustrations.

LUDWIG RICHTER picked up his knowledge of designing in an engravers work shop from drawings by Chodowiecki and Dahl. He illustrated many popular German books of his day with his little landscapes and figures.

GRIMM'S FAIRY TALES, the popular stories of JOHANN MUSÄUS, and

JOHANN BECHSTEIN, and

DEUTSCHE VOLKSBÜCHER contain his best known illustrations

At this time the work of Carl Adolf Menzel began to have its influence on the art of book illustration in Germany. With him a new epoch is begun, marking the rise of modern illustration in Germany, which does not lie within the province of this paper.

The illustrated book reflects the life of the people and the period in which it is written. In the early German book, was found the stiff and crude illustration representing German life in all its homely details, presented in the image of the robust nature which the illustrator saw before him.

It has been seen how quickly Germany attained a perfection in the art of book illustration superior to her contemporaries, an excellence which she has never been able to attain since.

The distinct decline in the book after the middle of the sixteenth century has been noted. The artist previous to that period had maintained an individuality little influenced by the art of the South, which now began to creep in, robbing the wood-cut of the vigor and boldness which were its chief charms.

It has also been seen how the introduction of the copper plate which bears no mechanical relation to the printing of the book destroyed the necessary harmonious unity.

It has been shown how little of merit was to be found in the German illustrated book between the latter part of the sixteenth century and the latter part of the eighteenth century. Germany then took a recognized place among her contemporaries in the art of book illustration.

READING LIST ON EARLY GERMAN BOOK ILLUSTRATION.

General.

MUTHET, RICHARD. (Die) Deutsche Bücher-illustration der Gothik und Frührenaissance. Leipzig. Hirth. 1. d. 120w.

Covers German illustration from 1400-1530.

POLLARD, ALFRED W. Early illustrated books, p.50-81.

A full account of German illustration from 1470-1550.

^DALTDORFER, ALBRECHT.

CHAPIN, WILLIS O. (The) masters and master pieces of engraving, p.89-92.

De FOPES, JULIA E. A short history of art, p.301. (11 lines.)

Gives characteristics of Altdorfer's style.

DUPIESSIS, GEORGES. (The) wonders of engraving, p.171.

Descriptive of Altdorfer's style.

SCOTT, WILLIAM BELL. (The) Little Masters, p.24-26.

DEHAM, HANS SEBALD.

CHAPIN, WILLIS O. (The) masters and master pieces of engraving, p.92-97.

DUPIESSIS, GEORGES. (The) wonders of engraving

Characterizes Denam's style.

SCOTT WILLIAM BELL. (The) Little Masters. p.40-47.

BRANDT, SEBASTIAN.

POUCHOT, HENRI. (The) book, its printers, illustrators and binders, p.79-80.

A description of Das Narrenschiff, which was written and illustrated by Brandt.

Pedgrove, Gilbert W. Sebastian Brandt's Virgil illustrations. 40

(see Art Journal, 1888, 40: 180-82)

Right, Thomas. history of caricature and grotesque in literature and art. p.218-21.

Description of D. J. Warrenscliff.

Furgkmair, Hans.

Chapin, Willis O. (The) Masters and master pieces of engraving, p.72-75.

An account of Furgkmair's connection with Emperor Maximilian, with a description of his illustrations for Weiss-Kunig.

Carolsfeld, Julius Schnorr con.

Bouchot, Henri. (The) book, its printers, illustrators and binders. p.247 (6 lines.)

A few books illustrated by Carolsfeld are mentioned.

Chodowiecki, Daniel Nicholas.

Bouchot, Henri. (The) book, its printers, illustrators and binders. p.216. (11 lines.)

Dotson, Austin. Daniel Chodowiecki. (see Magazine of Art 1881, 8: 402-03)

Description of Chodowiecki's work with a list of the authors, whose works were illustrated by him.

Johnson's universal cyclopaedia, 2: 267.

Cranach, Lucas.

Bouchot, Henri. (The) book, its printers, illustrators and binders, p.116. (5 lines)

Mentions the Passional of Christ and Anti-Christ which was illustrated by Cranach.

Duplessis, Georges. (The) wonders of engraving, p.146-47.

Characterization of Cranach's work.

Humphreys, L. Noel. (A) history of the art of printing. P. 170-78.

Describes the illustrations in the Passional of Christ and Antichrist and the New Testament, with reproductions of some of the cuts.

Dürer, Albrecht.

Chapin, Willis O. (The) masters and masterpieces of engraving. p. 54-69.

A description of some of Dürer's most important work.

Gives his personal characteristics and tells of his services to wood engraving.

Delaborde, Henri, vicomte. Engraving, its origin, processes, and history. p. 87-95, 97-102. Tells of Dürer's early life and of his influence upon book illustration.

Duplessis, Georges. (The) wonders of engraving, p. 153-71.

Guernsey, A.H. Albrecht Dürer. (see Harper's monthly. 1870, 40: 612-17)

Tells of his influence on the mechanical side of wood engraving.

Heath, Richard Ford. Albrecht Dürer, p. 24-32, 32-35, 95-100.

Leaton, Mrs. Charles. History of Albrecht Dürer of Nuremberg. N. Y. Maxwell, n.d. \$12.00.

Describes the life of the Virgin and Emperor Maximilian's prayer book.

Humphreys, L. Noel. (A) history of the art of printing p. 174-75

Describes the life of the Virgin and the Great passion, with reproductions of cuts from each.

Woodberry, George F. history of wood engraving, p. 90-99.

Principally on his influence on the art of wood engraving.

Grün, Hans Baldung,

Duplessis, Georges. (The) wonders of engraving. p. 148-149.

Characterization of Grün's work.

Holbein, Hans.

Louchot, Henri. (The) book, its printers, illustrators and binders. P.41-42. (17 lines).

Tells of the superior quality of Holbein's work as regards the engraving.

Blanc, Charles. (The) grammar of painting and engraving p.291-97.

Contains a description of the Dance of Death.

Chapin, Willis S. (The) masters and master pieces of engraving, p.70-84.

Tells something of Holbein's life and his work at Basle, with a description of his Dance of Death and his Bible pictures.

Crane, Walter. Of the decorative illustration of books old and new, p.91-92.

A description of a title page designed by Holbein, with a short description of his Dance of Death and his Bible illustrations.

Curdall, Joseph Hans Holbein, p.2-10, 22-30.

Contains a description of The Praise of Folly; with other important books illustrated by Holbein.

Duplessis, Georges. (The) wonders of engraving, p.150-52.

Short sketch of Holbein's life and his Alphabet of Death. Holbein, and the Dance of Death. (see Atlantic Monthly, 1850, 3:265-82)

Humphreys A. Noel. (A) history of the art of printing, p.180-81.

A description of Holbein's Dance of Death and his Scrip-

ture illustrations, with illustrations from each.

Knackfuss, Hermann, Holbein, p. 12-17, 73-76, 96-105.

Describes some of Holbein's most important works.

Stephens, F.O. Hans Holbein the younger. (see Portfolio, 1882, 13:50-51)

Description of Holbein's Dance of Death and his little cuts.

Kaulbach, Wilhelm von.

Louchot, Henri. (The) book, its printers, illustrators and binders. p.248 (4 lines.)

Mentions Kaulbach's most important works.

Pfister, Albrecht.

Duff H. Gordon. Early printed books. p.43-47.

Describes some of the illustrated books issued by Pfister.

Petzsch, Moritz.

Louchot, Henri. (The) book, its printers, illustrators and binders p. 246 (6 lines.)

Characterizes Petzsch's work and mentions his most important works.

Pichter, Ludwig.

Atkinson, J. F. Ludwig Pichter. (see Artjournal, 1885, 37: 173-76.)

Short sketch of Pichter's life and work.

Schäufelein, Hans Leonhard.

Keane, H. A. Early Teutonic, Italian and French masters, p.158-64.

Description of two or three important works illustrated by Schäufelein.

Springinklee, Hans.

Keane, H. A. Early Teutonic, and Italian and French masters,

p. 137.

Description of two or three important works illustrated by Springinklee.

Steuerbank.

Humphreys, H. Noel. (A) History of the art of printing, p.175-76.

Clarke, Willis O. Masters and Master pieces of engraving, p.75.

Fouchot, Henri. (The) book, its printers, illustrators and binders, p.114-15.

Woodberry George H. Art of wood engraving, p.106.

Wohlgemuth, Michael.

Fouchot, Henri. (The) book, its printers, illustrators and binders, p.75-76.

A description of the Schatzschalter, illustrated by Wohlgemuth, with something of his style.

Humphreys, H. Noel. (A) history of the art of printing. P.170-72.

A description of the Nuremberg chronicle, with specimens from the illustrations.

Zainer, Gunther.

Fouchot, Henri. (The) book, its printers, illustrators and binders, p. 72.

Short account of Zainer's dispute with the wood engravers of Augsburg.

Humphreys, H. Noel. (A) history of the art of printing. p.102.

Gives an account of Zainer's dispute with the wood engravers, with the names of a few works illustrated by him.

Zainer, Johann.

Humphreys, H. Noel. A history of the art of printing p.103.

A description of Boccaccio's misfortunes of Folle woe,

LIST OF BOOKS ANALYZED.

- Blanc, Charles. (The) grammar of printing and engraving; tr. by
Daggett. N.Y. Judd, 1874. \$4.50.
- Bouchet, Henri. (The) book, its printers illustrators and binders.
Lond. Grevel, 1890. 7.50.
- Chapin, Willis O. (The) masters and master pieces of engraving.
N.Y. Harper, 1894. \$10.
- Crane, Walter. Of the decorative illustrations of books old and new.
Lond. Bell, 1890, 189.00. (Ex libris ser.)
- Cundall, Joseph. Hans Holbein. N.Y. Scribner, 1879. \$1.25.
(Illustrated biographies of great artists.)
- De Forest, Julia F. (A) short history of art. N.Y. Dodd. (c 1861).
\$2.00.
- Delaborde, Henri, vicomte. Engraving, its origin, processes and
history; tr. by P. A. M. Stevenson. N.Y. Carroll, 1880, \$2.
- Duff, E. Gordon. Early printed books. Lond. Fennell Paul. 1891. \$3.
- Duplessis, Georges. The wonders of engraving. N.Y. Scribner. 1876,
1.50.
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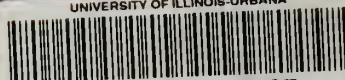
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